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the antecedent probability that Vergil knew his business as a writer of Latin verses. Secondly, it takes no very careful examination of 47 to discover that, in putting the double metrical emphasis on *et*, Vergil was in fact logically and rhetorically doing the right thing. When Juno contrasted her own impotency to punish the Trojans with the swift and complete vengeance that Athena had exacted of a whole company of Greeks, because of the sin and mad folly of a single man, it was precisely the duality of her relation to Jupiter that constituted the bitterest drop in her bitter cup. Athena was only a daughter of Jupiter, Juno was Jupiter's 'both sister and wife'; Athena had speedy and complete vengeance, whereas Juno was waging war fruitlessly for so many years with a single people.

Conversely, by reading aloud, one discovers that many words which are rhetorically and logically important carry no metrical emphasis. One or two examples must suffice. In Aeneid 1.77-78 *tuus* and *mihi* are the words that, in prose at least, we should stress most of all, since they are the most important logically and rhetorically; yet neither carries metrical weight. We may make the same statement about *illi* and *mihi* in Aeneid 1.138-139.

Reading aloud is most instructive in another connection, in the light it throws on the metrical treatment of repeated words. If we would gain the full effect of such a passage as Aeneid 2.116-119

Sanguine placastis ventos et virgine caesa,
cum primum Iliacas, Danaï, venistis ad oras:
sanguine quaerendi reditus animaeque litandum
Argolica,

we must reinforce eye by ear. The same is true of Aeneid 1.421-422 (note *miratur . . . miratur*), of 1.222 (note *fortem . . . fortem*), of 3.435-438 (note *unum . . . unum . . . Iunonis . . . Iunoni*), of 3.623-627 (note *vidi . . . vidi*). As one reads aloud 3.521-524

Iamque rubescebat stellis Aurora fugatis,
cum procul obscuros collis humilemque videmus
Italiam. *Italiam* primus conclamat Achates,
Italiam laeto socii clamore salutant,

he can hear ringing through all the centuries the glorious happy cry of the Trojans as they caught sight at last, after their weary wanderings, of the promised land, *Italia . . . Italia . . . Italia*, and one recalls instantly the equally glorious, happy cry of the ten thousand Greeks, 'The sea! The sea!', when at last they had fought and marched their way through the mountains till they saw once more the beloved sea. C. K.

(To be concluded)

REVIEW

Latin Plays. For Student Performances and Reading.

By John J. Schlicher. Boston: Ginn and Company (1916). Pp. vii + 213. 75 cts.

Like Cothurnulus and Decem Fabulae, Mr. Schlicher's volume, Latin Plays, provides unassuming dramatic

entertainment for the edification of students of preparatory Latin. Whether these plays are read in the classroom or acted in the assembly hall, the object is two-fold—to make Latin a 'living' language and to interest boys and girls of to-day in the life of the ancient Romans. The plays are seven in number. The first, Saccus Malorum, The Sack of Apples, is especially adapted to the second half of the first year of Latin; Tirones, The Recruits, and Exitus Helvetiorum, The Departure of the Helvetians, are intended for readers of Caesar; Cicero Candidatus, When Cicero was Candidate, and Coniuratio, The Conspiracy, deal, of course, with events in Cicero's life; Dido, based upon the first book of the Aeneid, and Andromeda, of Ovidian origin, are to be assigned to the fourth year classes.

All the plays are of about the same length, i. e. from twenty to twenty-five pages. The time required for acting would be about thirty or forty minutes, a most convenient length: two or three of these pocket-dramas, with perhaps brief musical interludes, could easily be given together; it might even be possible to combine in a single program four plays, one performed by each of the four classes, provided the scenic decorations were simple and the 'tempo' of the acting not allowed to drag.

The plots are, naturally enough, neither greatly complicated nor strikingly original. The necessity of keeping the language exceedingly simple and the desirability of correlating the subject-matter with the regular class work has precluded such ideals. Perhaps the two plays on Cicero are the most successful; those on Caesar seem the least happy. The Andromeda is the most melodramatic; the Exitus Helvetiorum and Cicero Candidatus the least so, since they are devoted, in large measure, to the portrayal of different classes of the common people—soldiers, Helvetian women, shepherds, reapers, house-slaves, and the like. Some pains have evidently been taken to depict individual characters, but the limitations imposed by language, shortness of time, and the youth of the actors permit only conventional outlinings. The action, though far from subtle, is often vigorous and vivid; the 'curtains' are almost always excellently devised. Wisely Mr. Schlicher has made the effort to show by his stage directions just what effects he desires, and just how to obtain them. For example, here is one bit of action from the Saccus Malorum (page 10):

The boys start away with their poles, etc., one carrying the sack on his shoulder, and each of them eating an apple. Tranio stands in the door for a while and looks after them. Then he counts his money over again. Finally, in a pleased tone, he speaks to himself.

In fact, the stage directions throughout are admirable and a veritable god-send to any teacher-coach who may not be naturally endowed with histrionic instincts. In his endeavor, however, to be realistic, Mr. Schlicher, in these directions, once in a while becomes unnecessarily colloquial: a Helvetian woman is "tidying up"

her house (57); a magistrate "flares up" (65); a soldier "pours things" into a kettle (73); Cicero's mother "rearranges things" in her cupboard (86); the Trojan women "look after" the grain (136); Iarbas goes around "examining things" (136).

The Dramatis Personae at the beginning of each play could be made more intelligible and attractive by the use of personal names in the place of numbers (e. g. Pueri I, II, III and Puellae I, II, III, IV), and by relegating to an appendix the list of scenes in which the characters appear. In order to enable a large number of students to take part, the casts are large; consequently no great burden is laid upon any one actor.

As to the Latinity of Mr. Schlicher's plays, at the first glance the reader has an uneasy feeling that these short, simple sentences, translating themselves most obviously into every-day English, can hardly be couched in classical Latin. On testing the dubious phrases, however, one finds the task of definitely proving their illegitimacy a rather difficult one. There are, nevertheless, three pitfalls into which the author has occasionally stumbled: violation of the laws of syntax, error in the choice of words, obscurity in the expression of ideas.

As undoubted grammatical lapses may be noted the active form *piscae* (4) from the deponent *pisco*; *quisque ex vobis* (22) for the regular *quisque vestrum*; *peius* (57), the adverb, instead of the adjective *peiora*; *dum non* (67) in a proviso; *advenire* (152) for *advenisse* or *adesse*; the imperfect subjunctive *daret* (165) for the present subjunctive. The indefinites are not properly differentiated: in *est saccus quem nos ab homine aliquo emimus* (18), *aliquo* should be *quodam*; in *audivistisne homines ullo alio loco* (119), *ullo* is unnecessary, and seems not even justifiable, because the question does not certainly imply a negative answer; again, on page 25, *umquam* of *vidistisne eum umquam in horto* should be *aliquando*, for the same reason. The condition on page 33, *non esset mirandum, si nemo veniret*, appears to mean 'it would not be strange if no one should come'. Again, on page 8, if this is so, the verbs should be in the present subjunctive; *non eris tam facetus, si scies quid tibi sit utile* is not incorrect, but it would seem that the more natural expression would be in the form of a condition contrary to fact, in present time.

Less reprehensible are the following deviations from the more usual constructions: *cupidus* (65) with the infinitive, which is rare and poetic; *consistamus* (67), where the future perfect would be better; *est quidem bona specie* (91) without an enlightening substantive; the placing of *igitur* at the beginning of a sentence (30, 105, 131, 169); the use of *et* or *atque* in an enumeration between the last two words only: *domum, agrum, capras et vaccam* (59), *si pater, si mater, si filius et filia* (83), *piget, pudet, paenitet, taedet atque miseret* (113). The indirect question introduced by *ut* follows *video* twice; *nonne vides ut puellae te expectent* (58) and *nonne vidistis ut tibi sederit* (112). To avoid confusing the young student the accusative and the infinitive

should be used here; the slight change in the meaning is of no significance.

In the second place, Mr. Schlicher does not always use words in their proper meanings. *Iam*, of which he is extremely fond, constantly usurps the function of *nunc*, e. g. *ubi ancilla iam sit nescio* (13); *habuimus mala, iam non habemus* (21); *eram Helvetius, iam non sum* (71); *iam, matricula mea, dic* (86); *iam e t agendum* (171). *Dico* sometimes appears where we expect to find *loquor*: *nos de hac re dicere possumus* (33); *dicisne de isto Quinto* (53); *dicere de itinere* (62); *dicitisne de proficiscendo* (67).

In *nemo cognovit te domi esse* (48), and *si mecum fuisses, cognovisses quam magnis itineribus Caesar contenderet* (40), doubtless *scio* is preferable to *cognosco*. *Aut* should be *vel* in *num vobis hodie aut cras proficiscendum est* (38), 'you don't have to start to-day or to-morrow, do you', because *hodie* and *cras* are together opposed to some more distant time. On page 3, for *sequi of adfirmo tibi me celerius leporem sequi quam tu piscem capere posse*, in order to make sense, we must substitute *consequi*. *Manere* occurs on page 58 in the sense of 'wait for', *Nolite diutius me manere*. This use is found in Plautus and Terence but not in Caesar and Cicero. *Desidero* (58) really expresses a longing for something not possessed; *impetro* (41) usually means to obtain by words rather than by deeds; *declaro* (132) does not mean 'interpret', 'explain'. *Ioculor* (87), (115) is exceedingly rare; why not *iocor*? *Iugulatores* (119) is both very late and very rare. *Tertulla*, the name of one of the heroines in the Tirones, seems coined by the author.

Finally, there are a few passages in which the thought is either itself obscure or else is obscurely expressed. On page 4, what is meant by *lapidem conicere in agrum*? *Satis celeriter currere* (16) seems hardly so funny as the humorous father intended. One of the Helvetian women speaks (59) of the decision *relinquere domum, agrum, capras et vaccam, quae per omnes hos annos lac et caseum praeberunt*. Her neighbor acquiesces, saying *est durum: sed durius mihi videtur capras non habere et sine lacte vivere, sicut nobis vivendum est*. How is it harder not to have the goats and the milk than to leave them behind? Is the first neighbor wealthy at present and the second poor? On this same page, *tam bonas capras, tam pulchram vaccam, quae semper sub eodem tecto habitabant* evidently requires *ac nos* to complete the meaning. On page 89 we find this perfectly safe statement, *nihil est in orbe terrarum quod homines non faciant, si amant*; but in this case, what the *senex* desires is merely to marry his youthful sweetheart!

The Notes and the Vocabulary are adequate; the music for the songs lacks distinction.

Since the principal aim of plays in Latin is to vivify this ancient language, it has been deemed necessary to examine the words and phrases of Mr. Schlicher's book with considerable care. The above criticisms of certain petty details should not, however, lead the readers of

this review to undervalue these useful little dramas; they are lively and interesting, eminently adapted to the ends for which they were composed.

SYRACUSE UNIVERSITY.

HAROLD L. CLEASBY.

THE NEW YORK LATIN CLUB

The seventeenth annual (fifty-first regular) meeting of The New York Latin Club was held Saturday, April 21, at Hunter College. Mr. Henry Osborn Taylor spoke on Mediaeval Latin. He pointed out that the Latin Classics in the Middle Ages were employed to yield all kinds of instruction, especially as a source of grammar and grammatical studies. Instruction in the Seven Liberal Arts was given in Latin; therefore it was necessary to study Latin at an early age. Hugo of St. Victor thought it a pity to go beyond the use of Latin in the Artes. Bernard of Chartres and others, however, studied Latin intelligently and broadly and advised generous reading of the Classics. The School of Chartres believed in reading the Classics for themselves and typified the humane use to which the Classics were put—for the enlargement of the student's own nature, for knowledge of life, for development of humanity.

The Latin of the Middle Ages was influenced by the patristic writings, in which the order of the words was more important than case-endings, and by the vernacular tongues.

In Mediaeval Latin poetry, an endeavor was made at first to retain quantity and to preserve the ancient measures; then word-accent and rhyme gradually took the place of meter within the old verse-forms; and, finally, the accentual rhyming hymn sprang from the chanted prose which had superseded the chanting of the final *a* of the Alleluia (see Mr. Taylor's book, *The Mediaeval Mind*, Book II, Chapter XXXIII).

Officers for 1917-1918 were elected as follows: President, Anna P. MacVay, Wadleigh High School; Vice-President, Frank Gardner Moore, Columbia University; Secretary, Ina Genung, Eastern District High School; Treasurer, W. F. Tibbetts, Curtis High School; Censor, Allan P. Ball, College of the City of New York.

A Committee consisting of John Jay Chapman, Nelson G. McCrea, and Josie A. Davis was appointed to cooperate with The Classical Association of New England, in preparing and publishing a rejoinder to Dr. Flexner's attack on the Classics.

Professor Knapp presented resolutions expressing appreciation of the services rendered to the Club by Professor Whicher, as President, 1915-1917. These were enthusiastically adopted.

JANE GRAY CARTER, *Censor*.

THE NEW YORK LATIN CLUB

In December, 1916, The New York Latin Club voted to appoint a Committee to draft and send out a questionnaire to gather the sentiment of its members concerning a revision of the New York State Syllabus of Secondary School Latin. The purpose was to assist the Committee now at work on such a revision. The questionnaire was mailed to the 350 members of the Club and to about 100 upstate High Schools and Academies. Of the 84 replies some were incomplete and others could not be tabulated on certain questions owing to contradictory statements in the answers. However, the following inferences seem clear.

(1) Required Reading.—Two-thirds of the teachers are dissatisfied with the amount of text read during the

first two years. There seems to be a strong sentiment among those asking for a change both to reduce the amount and to change the text. In general, the vote favors the omission of the longer and more involved passages of indirect discourse in the first book of the *De Bello Gallico* and a substitution of selected passages from Books V-VII, the *De Bello Civili*, or *Nepos*.

In connection with Third Year Latin, although a majority seem satisfied with the amount of text studied at present, there is again a strong vote for reduction of the amount. Thirty-five would either omit or substitute other texts for one of the *Catilinarian Orations*. Selected Letters of Cicero received more votes than all the other substitutes combined.

In regard to Fourth Year Latin the vote is less convincing. While about one-third of the voters would decrease the amount read by the omission of Book V or Book VI, there is a majority vote for the present requirement.

(2) Vocabulary.—There is a decided demand for a word list. Many who vote No state that, while they would not like a prescribed vocabulary, they believe that lists would be very useful, particularly if issued in such a form that they could be placed in pupils' hands for study. Several suggest that the vocabulary of the composition work should be confined to the word lists.

(3) Syntax.—A list of topics of syntax by years is strongly favored not only to show where to put the emphasis in each year of the composition work, but also to show what syntax should be emphasized each year in connection with the reading.

(4) Sight Translation.—There is almost no sentiment for setting only prepared passages for translation on Regents' Examinations. A decided majority vote for both prepared and sight passages. However, about one fourth of the voters would have sight passages only. The argument was frequently made that this plan would effectively abolish the evil of the 'pony'. The present percentage allowance for sight translation on Regents' Examinations is sustained.

(5) Composition.—Not one vote was recorded against the proposition of including composition on the Regents' Examinations in the second and third years. The percentage allowed to composition at present seems to meet with approval, but about one-fourth of the voters would omit composition from Fourth Year work. The proposition that the time spent on composition in the fourth year be used for memorizing selected passages of the *Aeneid* was voted down, but many voting against it endorsed the suggestion of such work, not as a substitute for composition, but as an addition to it.

(6) The Text to be read.—In regard to the text to be read, the vote resulted in favor of partly prescribed and partly selective text, but, for the second year, sentiment is so evenly divided that it offers nothing positive. There is a stronger vote for prescription in the second year than in the third or the fourth year.

(7) Derivation work.—Derivation work throughout the course is strongly favored.

On the whole, the answers disclose no desire for radical changes, but rather show the need of greater definiteness of requirements and of statement concerning what aspects of the study of Latin in Secondary Schools should receive greater emphasis.

MORRIS HIGH SCHOOL,
New York City.

ELMER E. BOGART.

THE WASHINGTON CLASSICAL CLUB

The Washington Classical Club held its last meeting for 1916-1917 at Washington College, on Saturday, April 28. The Club enjoyed a rare pleasure in the reading, by Professor Kirby Flower Smith, of an